

THE ARCHITECTS NEWSPAPER

02_03.09.2011

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New riverfront plan includes artificial islands on the Mississippi.

COURTESY TLS/KVA

BI-COASTAL TEAM TO REDESIGN STRETCH OF THE MINNEAPOLIS RIVERFRONT

Riverfront Reboot

With active and abandoned industrial sites, rail lines, a commercial port, and

a highway, the Minneapolis riverfront is physically and psychologically separated

from the lives of most residents. That is changing thanks to a recent competition conducted by the Minneapolis Parks and Recreation Board and other partners. On February 10, they named Berkeley, **continued on page 7**



LOUISVILLE'S NEW MAYOR OK'S DEMOLITION OF LANDMARKED BLOCK

PAVED PARADISE

In the 1860s, a block of cast iron and brick warehouses on Louisville's bustling waterfront was an epicenter of the bourbon industry.

Today known as Whiskey Row, the block is in transition with a mix of new development on one end of the block and blighted abandonment

on the other. Located a block away from a major new arena, two thirds of the landmarked block remains boarded **continued on page 4**



COURTESY 360 ARCHITECTURE

UPHOLDING THE PLAN

On February 15, Kansas City, Missouri's City Plan Commission in a three to two vote denied a proposed office building in the coveted Country Club Plaza, a 55-acre outdoor retail, residential, and office mixed-use district. The eight-story, \$58 million, 192,000-square-foot building was proposed to go on top **continued on page 2**



THE IN CROWD

HERE'S OUR FIRST MIDWEST COMPILATION OF INSIDER RESOURCES THAT THE ARCHITECTS OF THE MOST NOTABLE 2010 BUILDINGS CALL WHEN THEY NEED THE BEST. SEE PAGES 11-14

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NEW PEDESTRIAN BRIDGE APPROVED FOR CHICAGO'S NAVY PIER

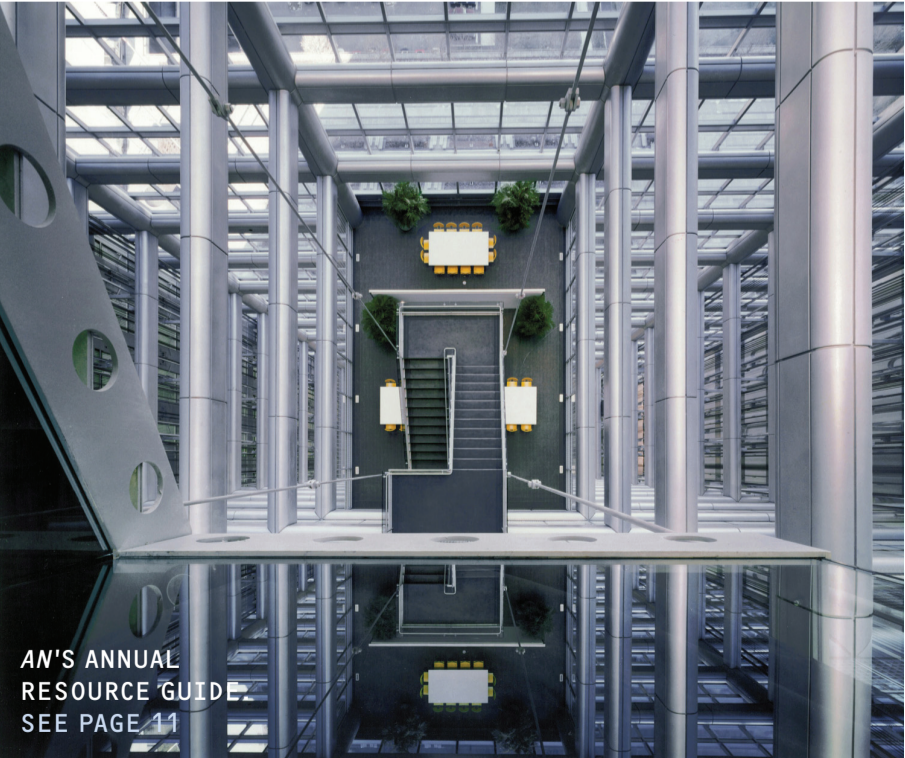
COURTESY MULLER-MULLER

FLYOVER IS UNDER

The Chicago Plan Commission broke down the last barrier for the so-called

Navy Pier Flyover to move forward. The pedestrian bridge will provide safe

passage from Ogden Slip to Jane Addams Park, with a small branch splitting at Illinois Street and dropping down at Navy Pier Park. At the **continued on page 3**



AN'S ANNUAL RESOURCE GUIDE
SEE PAGE 11

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BE BOLD AND TRANSPARENT

After 25 years of the Daley regime, change has come to Chicago. The Windy City has a new big-name, strong-armed mayor. While mayor-elect Emanuel has thrown himself into the life of the city and its people with gusto (how many El stops did he visit?), we know frustratingly little of his specific plans, and he's been especially silent on how he plans to approach the city's architecture, planning, and transportation in the future.

This evasive approach could be calculated. It's smart politically, but it also makes it hard to say what that means for the city's built environment. After quarter of a century of one administration, there are undoubtedly a lot of cobwebs to shake out (and one hopes, some sensible spending cuts and cost savings that can be easily implemented). Still it is distressing that after so many years of top down politics, Emanuel seems to be emulating Daley's "just trust me" attitude. The press and other watchdogs must not accept this at face value. There's too much at stake for the country's third largest city.

Still there are signs of a more forthright Emanuel to come. As of press time, a member of the mayor-elect's transition team just resigned due to fairly minor ethics violations on a previous job. The efficiency of her departure, and the frankness with which it was handled, is a refreshing contrast to the lack of transparency and clouds of corruption and cronyism that hung over the Daley administration.

Certainly Emanuel's experience and connections at the federal level and within the White House have the potential to benefit the city, even in these times of austerity. The story broke last week that Governor Quinn has asked Amtrak to look into creating a high-speed rail connection from downtown to O'Hare, likely along the new corridor to St. Louis. This would link the metropolitan area's two largest employment centers with a rapid, highly efficient connection, a tremendously sensible idea (and one that has previously appeared in *AN* Midwest). Rahm's federal experience will no doubt make leveraging the funds and know-how to make that connection easier. One hopes that similarly innovative thinking can be applied to spurring the redevelopment of the city's public housing—demolition of large swathes of it likely contributed to the city's steep population drop, particularly in the African American population.

Improving transit and bolstering struggling neighborhoods on the West and South Sides—even if it means a slight shift of attention away from the Loop—will go a long way toward jumpstarting the city as a whole. That's the right way to extend Daley's admirable legacy in improving the city's built environment, while priming the city for a dynamic and prosperous next quarter of a century. **ALAN G. BRAKE**

UPHOLDING THE PLAN continued from front page of an existing two-story parking deck and would have replaced the 100-unit Neptune Apartments. The project had been recommended for approval by the city's Planning and Development Department and had the support of the local Chapter of the American Institute of Architects.

What the proposal did not have, however, was the support of the community. A coalition of activists from across the city formed the "Save the Plaza" group soon after the initial proposal, designed by Rule Joy Trammell + Rubio of Atlanta was released last summer. The city asked for revisions to this and a second proposal at which time the owner of the entire Plaza, Raleigh, NC-based Highwoods Properties—upon the urging of the primary tenant of the proposed building local law firm Polsinelli Shughart—brought in the local architecture firm 360 Architecture. Peter Sloan, principal of 360 and a board member of AIA Kansas City, explained, "We had to take something that went awry and make it as good as we could."

The 360 proposal sought to preserve the integrity of the two-story Balcony Building, address the city's Plaza Urban Design and Development Plan, and create a more integrated pedestrian experience. Architects 360 used materials to integrate the building with the Euro-styling of the Plaza and introduce a grand staircase from 47th Street up to a new public gathering space atop the existing parking structure that would act as an overlook and front entrance to the building. The firm also sought to break up the massing with glass and by angling the eastern side to match the curve of the irregular block.

The Plaza Plan, and the underlying zoning that is used to implement it, is at the center of the controversy. "The Plan is more of a wish list for the plaza," staff planner Larry H. Stice, told the commission at the hearing. "The zoning supersedes the Plan." To which the crowd booed. The proposal requested an amendment to the Plan and a rezoning. "The Focus Kansas City Plan, Westport Plan, and Plaza Plan all state that this site is to be residential, and specifically that there is no recommended rezoning," said Vicki Noteis, President of Collins Noteis & Associates, the planning consultant for Save the Plaza and former commission member who originally approved the Plaza Plan then went on to implement it as first assistant director then director of city planning.

Save the Plaza's legal counsel Dan Cofran, a former city councilman who championed the adoption of the Plan in 1989 explained to the Commission, "Putting the Plaza Plan aside, it is simply too big for this location." The opposition made the argument that adding a left turn lane on Broadway to 47th Street simply does not do enough to mitigate the traffic impacts, and that the design creates a "Berlin Wall" of development given the anticipated 2,300 car trips generated per day and that it would be flanked on all three sides by two lane roads.

Originally developed in 1922 by revered real estate magnate, JC Nichols, the Plaza has been called the soul of Kansas City. The proposal can only move forward with the introduction of an ordinance by City Council within 90 days. This is unlikely to happen until at least after the March 22 elections. Save the Plaza has already threatened a city-wide referendum to stop the project if the ordinance passes City Council.

GUNNAR HAND

LETTERS

GOLDBERG'S DESIGNATION OMITTED

I would like to offer a correction to Julie V. Iovine's excellent article "Not So Fast" (*MWAN* 01_02.09.2011) about efforts to save Bertrand Goldberg's Prentice Tower. She wrote that none of Goldberg's buildings have been granted landmark status. However, Goldberg's 1966 Raymond Hilliard Homes public housing development in Chicago at the corner of Cermak and State streets was granted national landmark status by the Department of the Interior in 1999, prior to its rehabilitation and exterior

preservation by Holsten Development and architect Lisec & Biederman. Chicago and the architectural and preservation community should take heart that they have an excellent precedent in their efforts to save and adaptively reuse Goldberg's Prentice Tower.

ALEC LISEC
LISEC & BIEDERMAN, LTD.
CHICAGO

CORRECTION

In our feature "South Side Story" (*MWAN* 01_02.09.2011) we neglected to identify

Ross Barney Architects as the designers of the University of Chicago Hospitals Parking Structure and Clinic. We regret the error.

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SPIN THE DESIGNER BOTTLE

It's no secret: Eavesdrop loves a party. And, therefore, it should be no surprise we hate nothing more than to miss out on a good time. Thanks to the flu, we were not able to attend GET LO-DL, the second anniversary party for the Object Design League. ODL, the once-fledgling now-established organization that promotes experimental and object design in Chicago, hosted a dance party in its newish space straddling Pilsen and Chinatown. The invitation promised a make-out-worthy fog machine, so the ODL folks—including **Caroline Linder**, **Lisa Smith**, and **Michael Savona**—can breath a sigh of relief that Eavesdrop was down for the count and can't dish on who went home with whom or what designer trashed another's lamp, calendar, balloon, ironic mom-jeans, or tchotchke.

NAPOLEONIC NAME COMPLEX

Nagel Hatray Danker Kagan McKay Penney Architects might not have been Chicago's largest firm but it had the biggest—ahem—name... until now. Apparently, it was—cough, cough—shortened to just Nagel Hatray. Thank goodness, because NHDKMPA certainly did not have the ring of NKOTB or PYT or LMNOP. And as if that wasn't enough, Eavesdrop heard that **Jim Nagel** is taking an indefinite leave of absence, retreating to his winter abode. No, that doesn't raise any eyebrows. Just like when **Chelsea Clinton's** new banker-cum-ski-bum husband, **Mark Mezvinsky**, abruptly quit his high-paying job to ski the slopes out west. Downsizing and extended vacations: bad. Shortened, easier to remember name: good.

**SEND MOM-JEANS, VICK'S VAPORUB, OR SICK-NOTES TO
MIDWESTEAVESDROP@ARCHPAPER.COM.**



Triangular brackets support the bridge.
Below: Aluminum petals create a shade canopy.

FLYOVER IS UNDER continued from front page
moment runners, bikers, and tourists must jam together and navigate cars to access the pier or continue along the lakefront trail. The project, to be completed in three phases, is expected to cost \$45 million.

The city studied the problem for years and engineered a basic plan before calling in architect Muller+Muller to arrive at a more aesthetic solution. At first glance the renderings blend the bridge with the highway infrastructure of Lake Shore Drive, leaving much of the design in the detailing. "This whole scheme came long ago," said senior design architect David Steele. "We wanted it to be fairly lightweight and not a heavy engineered viaduct, and we didn't want it to be oppressive from below."

Unified by a singular support tube, the bridge snakes north beside the highway before the split at Illinois. Large support piers spaced 100 feet apart hold triangular splits at their core. Brackets brace onto the tube to support the concrete deck before continuing above where they pivot in toward the path and then flare back out. There, the brackets become vertical supports for brushed steel pipes and stainless cables that form the guardrail. The lighting design pulls much of the composition together at night, with hidden LED lights washing over the entire length of the support tube and piercing inside the triangular splits of the vertical piers. Ambient light from the highway lights

washes over the path, so smaller lights in the vertical supports need only flood the footpath below.

At Lake Point Tower, residents wanted to protect the deck garden from runners who might want to jump from the path to take a break. Muller+Muller quelled concerns by building perforated aluminum "petals" that canopy out over the walkway. Each square petal is about four feet wide and tilts up to a slightly different angle from its neighbor, creating a wavelike composition for cars heading north. The city had to buy air rights from Lake Point build the structure. Once the path passes the parapet, the guardrails resume their original form until Grand Avenue. There, designers added another flourish: colorful metallic cutouts of bikes festoon one side of the bridge and runners' legs decorate the other.

The first phase is set to begin in 2012.

TOM STOELKER



COURTESY MULLER+MULLER

> ING

951 West Fulton Market
Chicago
Tel: 855-834-6464
Design: R. Vari and Associates



MICHAEL RUGGIERO/THE GREY STUDIO

Fulton Market, two blocks off Randolph Street's Restaurant Row, is heating up. Chef Grant Achatz, in a double whammy move, will soon open Next and Aviary there, which is already home to Moto, Homaro Cantu's restaurant-cum-molecular gastronomy lab. Adjacent to Moto is Cantu's newest venture, iNG, a restaurant reborn out of the former Otom space. In a refreshingly modern break from current restaurant trends (i.e. dark speakeasy bars, burnt wood, a gastro pub feel), iNG designer Ron Vari has created a sleek and simple interior that should pair well with Cantu's sophisticated and experimental food and drink menu.

Colors and materials were kept at a minimum: white tile, three-inch utility distressed oak, eye-popping red Gliss chairs, and red acrylic bar tables. The restaurant's signature design element begins on the exterior: a mosaic tile wall that appears to ripple like a wave. Floating above a stainless steel toe-kick reveal, the wall engages customers on the street and vanishes through the glass entrance. Inside, the wall snakes past the floating host podium, finally terminating at the rear open kitchen. This is one of two open kitchens that bookend the space, with the main kitchen tucked away in the basement. While the kitchens are open, the bar workstation is curiously hidden behind a wall with a red acrylic bubble window. Peering inside, guests will glimpse the (chemical) elements of iNG's cocktails from the future: tanks of liquid nitrogen. **RYAN LAFOLLETTE**





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COURTESY VALERIO DEWALT TRAIN

UNVEILED

EARLY CHILDHOOD CENTER

One of the goals of the new University of Chicago Laboratory Schools' Early Childhood Center is to make sure that the children have easy access to the outdoors. "We went through a lengthy research process with the school looking at the future of education," said Joe Valerio, a principal at Valerio Dewalt Train. "With the young students we found a need for unplanned spaces and access to the outside."

The youngest pupils—three to five years old—are located on the ground floor near a shared courtyard and in individual 15- by 20-foot enclosed yards off the classrooms. First and second graders on the floor above have a view of the Lake Front and the Museum of Science and Industry, as well as proximity to a green roof play area that will mix artificial turf for active play along with live, planted borders.

The building's most dramatic element is

a cantilevered porte-cochere with a glass-walled library above, which will offer expansive views. The project represents a step forward for the Lab school and also a major change: it's the first time the youngest students have been separated from the older students on the main campus. The existing school campus was already too crowded to allow for further expansion, so the architects worked with the school to identify possible development sites. They settled on the Doctor's Hospital site, a contested parcel of land at the corner of Stony Island Avenue and the Midway Plaisance, once slated for a hotel development that neighbors vehemently opposed. Nursery schoolers through second graders proved much more palatable to neighborhood residents, and the project was swiftly approved.

AGB

Architects: Valerio Dewalt Train Associates and FGM Architects
Client: University of Chicago Laboratory Schools
Location: Chicago
Completion: Spring 2013



COURTESY HISTORIC BOSTON EDISON ASSOC

DETROIT UNVEILS INCENTIVES TO LURE POLICE BACK TO CITY HOMES

Safer Havens

In 1999, Michigan revoked mandatory residency for the city's municipal employees, allowing police to live where they wanted, inciting a migration to the suburbs. On February 7, Mayor Dave Bing announced a program to lure them back entitled Project 14. The name derives from police code 14: a return to normal operations.

Using \$30 million from Detroit's \$41 million portion of the stimulus "Neighborhood Stabilization Fund," the city will purchase and refurbish homes in two Detroit neighborhoods. According to the *Detroit Free Press*, city officials chose the East English Village and Boston-Edison neighborhoods because they are near good schools, community centers, and parks.

Project 14 aims to deter crime, raise the tax base, and fill vacant properties. Bing also believes it could be a model for similar programs. "We hope this serves as a call to action for corporations, organizations, and individuals to live where they work," the mayor said. "Detroiters want to live in safe, clean neighborhoods. They deserve nothing less."

One of the criticisms of the project is that

the neighborhoods selected are already reasonably safe. A *Detroit Free Press* op-ed pointed out that the program will not do much to "overcome the high negatives associated with city life" or "attract enough officers to make a significant difference." However, the paper did praise the program for taking tax-reverted properties held by the city and getting them occupied.

And if officers aren't swayed by the offer, others might just jump at it. The program brief states that any qualifying individual may apply to become a homeowner through the Neighborhood Stabilization Program. Qualified homebuyers must provide a \$1,000 cash down payment, pay out of pocket for renovations above the standard package, and make monthly payments towards a mortgage. Depending on the size of the home and mortgage, these payments should be from \$500 to \$1,000, and the homes' appraisal values will be between \$40,000 and \$80,000. Interested buyers will apply through the Detroit Land Bank Authority (DLBA) and will select a home from an approved list of what's available, including details of their terms of renovation and any other features.

Another initiative from the mayor's office, the Detroit Works Project, is still working on an incentive-to-move program for other Detroit residents intended to move people from neighborhood to neighborhood. Still in the 12- to 18-month planning stages, this group has been holding community meetings with residents since it launched last September and is working on identifying which neighborhoods should receive investment. Project 14 can be viewed as a cautious first step, and with it the city hopes to counter the negative press and resident paranoia over forced relocation programs such as those implemented in the 1960s that demolished homes for highway construction.

SARAH F. COX



COURTESY THEODORE M. BROWN/LFPL

Whiskey Row and its cast iron buildings.

ing in seven buildings being designated local landmarks in June 2010, preventing demolition except for safety emergencies and economic hardship. The non-profit Downtown Development Corporation also issued an independent report suggesting that, while decayed, the buildings were salvageable. "If Whiskey Row is demolished, it would be the first group of individually landmarked buildings in Louisville history to be torn down," said Stephen Porter, a Louisville attorney and preservationist.

Cobalt Ventures sued the City of Louisville last year to raze the buildings after its demolition permit was denied. "The facts of this case were always based on the concern for the safety of the community and nothing else," Blue said in a statement. After taking office in January, Mayor Greg Fischer settled the case with Blue on January 31, citing fears that a federal judge could order an emergency demolition with no provision to save the facades. The mayor proposed allocating a minimum of \$450,000 toward potentially saving the facades. Chris Poynter, the mayor's spokesman, said this figure could increase.

"We're in difficult financial times, so it can't be a huge number. We didn't feel a maximum was necessary." The transaction must be approved by Metro Council. Jim King, Metro Council President told Louisville alternative weekly LEO, "You would find in general that we'd prefer preservation as opposed to recreation. The council might approve an expenditure to preserve the facades if the city has ownership of them."

According to the settlement, Cobalt Ventures will be issued a demolition permit after a 90-day stay, bypassing landmarks and overlay district review. In that time, the city will fund a study determining the feasibility of saving or rebuilding portions of the facades. Blue would also be allowed to build a surface level parking lot on the site for five years, which could be extended if development plans don't materialize, according to Porter, requiring the review of the overlay district which denied the original demolition plan. "Mayor Fischer's pro-business attitude is already apparent, and he's less than 30 days into his administration," Blue said in a statement.

Porter is disturbed by the decision's implications on preservation moving forward. "The language of the deal is terrible. This is a

harbinger of bad things to come," Porter said. "It sets a precedent. If a developer can't get what he wants from the Landmarks Commission, he can just sue the city in an attempt to scare them."

Preservation groups have banded together to again stir up public support against demolition, and Porter said they are considering asking a court to intervene and open up the settlement. "The goal is to get rid of the current plan and create a new one that forces the preservation of the facades," he said. Preservationists have already made compromises, realizing the buildings themselves likely will be destroyed. "I don't love just saving the facades," Porter said. "But it sure beats a blank lot."

BRANDEN KLAYKO

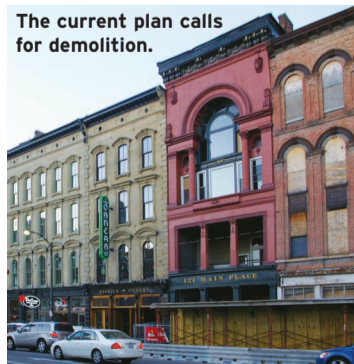
PAVED PARADISE continued from front page up after decades of neglect. In a blow to preservationists and the local landmarks commission, the city has granted its demolition, to take place this May during the National Trust for Historic Preservation's National Preservation Month.

Preserving the block has been at the center of a contentious fight between the community and developer Todd Blue and his firm Cobalt Ventures. After purchasing seven buildings and a vacant lot—

where another structure had collapsed from neglect—for \$4.3 million in 2007, Blue once hoped to build a \$50 million retail and office complex with a tower ascending from its center. Highly praised at the time, plans called for razing the structures while leaving their Main Street facades intact. The project languished in the recession, and Cobalt Ventures eventually sought to tear down the buildings citing public safety concerns.

Preservation groups quickly spearheaded a petition drive result-

The current plan calls for demolition.





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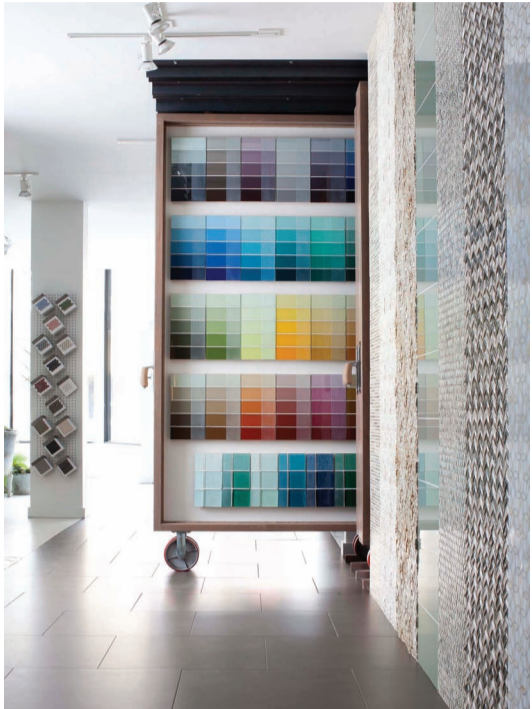
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CHICAGO LOOSES POPULATION AMID MIXED REGIONAL CENSUS REPORTS

Urban Tally

The 2010 census figures showed a surprisingly large drop in Chicago's population, down over 200,000 people since 2000. The drop was most dramatic in the city's African American population, which fell 17% overall. The drop has left planners in the Windy City looking for an explanation and pondering what it means for planning in the future.

"We were definitely surprised," said Randy Blankenhorn, executive director of the Chicago Metropolitan Agency for Planning (CMAP). "Any time you see population decline in the central city, it's something to be concerned about." For CMAP, the job of analyzing the United States Census Bureau figures have just begun.

The pronounced drop in the African-American population may highlight specific planning and demographic issues. "We definitely need to look at what's going on in our African-American population," he said. "Are we not providing enough jobs, or adequate housing?" The census period, for instance, coincides with the Chicago Housing Authority's "Plan for Transformation," which eliminated almost all of the city's high-rise public housing towers, and replaced them at significantly lower densities with low-rise mixed-use neighborhoods. And while the towers have come down, many of the new neighbor-

hoods have yet to be developed. "While we think the overall direction of the Plan for Transformation is the right one, we will definitely be looking at the impacts of the plan and the overall picture of public housing," Blankenhorn said.

In addition to the weak economy, high crime, poor schools in the South and West Sides are also likely contributors to the falling population in those areas. "It's not just a Chicago economy, it's a Midwest economy, and national and global economy," he said.

In spite of the sharp change in the figures, CMAP does not foresee a major shift in planning policy, or a continuing decline along the lines of other major cities in the region. "Planned shrinkage is not something we plan to consider in Chicago," he said. "We need to continue to grow. We need to maintain a balance between the city and the suburbs. Everything works better when you have a healthy central city."

The picture in the rest of the Midwest, though partial, is mixed. While the Midwest has undoubtedly suffered in the economic downturn, with the continuing loss of manufacturing jobs, population decline was not universal across the region, with some cities posting significant gains. Indianapolis gained nearly 60,000 people since 2000, growing to 820,445 residents. Des Moines, IA, also grew slightly, gaining nearly 5,000 people for a total population of 203,433. Meanwhile St. Louis lost nearly 29,000 thousand people. Figures for Minnesota, Wisconsin, Ohio, and Michigan are still being tallied.

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TORONTO STEELES WEST SUBWAY STATION

Will Alsop, the British architect best known to Torontonians for his controversial "tabletop-on-stilts" redesign of the Ontario College of Art and Design, has released his final designs for the new Steeles West Subway Station and Bus Terminal. Renderings of the whopping \$159-million project, which is to be built across the street from York University's Northwest Gate, reveal a bold departure from existing transit hubs. Looking as animated as architecture seen in *The Flintstones*, the subway station's facade facing Steeles Avenue West will be clad with Cor-ten steel, which will oxidize to a rusty—and rustic—patina. The distinctive facade, crowned with large plain

letters spelling the station's name, is joined by a wide, swooping roof, which extends to and hovers over a six-bay York Region Transit bus terminal. The design also incorporates several sustainable elements, including cool and green roofs, LED lighting, and water-efficient plumbing fixtures. The new station, however, faces an important challenge aside from its controversial design—it's situated in an area whose low density, some say, is nowhere close to justifying the huge costs of the new construction, triggering mixed responses from the community. The new station is scheduled to open in 2015. **CINDY YEWON CHUN**

Architect: Will Alsop/RMJM with Stevens Group Architects
Client: City of Toronto
Location: Toronto, Ontario
Completion: 2015

WWW.ARCHPAPER.COM



RIVERFRONT REBOOT continued from front page California-based landscape architects Tom Leader Studio and Boston-based Kennedy & Violich Architects (TLS/KVA) as the team charged with masterplanning and redesigning 5.5 miles of the Mississippi riverfront.

The team's RiverFirst concept prevailed over proposals by Ken Smith, Stoss Landscape Urbanism, and Turenscape. Leader and Kennedy Violich have also collaborated on the recently opened 19-acre Railroad Park in Birmingham, Alabama. While the proposal is full of specific plans and detailed analysis, Kennedy Violich Architects principal Sheila Kennedy emphasizes that the plan is about a series of systems, not about specific sites. This approach reflects the

organizers' projected 30-40 year build-out for the entire riverfront.

"We organized the proposal around the themes of Water, Health, Mobility, and Green Economy," Kennedy said. "We aim to improve water quality, the health of the ecosystem as well as that of nearby residents, and improve connections to and across the river."

Among the team's ideas: creating artificial wetlands at key run-off points to filter and remediate stormwater, and constructing floating islands built on rafts of recycled water bottles with the excavated fill, which would serve as wildlife refuges. "The Mississippi River is the superhighway for migratory birds in North America," Kennedy said. "So we think we could create habitats and greatly increase

opportunities for bird watching." The proposal also aims to maintain existing industries, encourage new green industries, and increase public access in and around industrial sites. The principals are looking at precedents, such as the port in Rotterdam, where industrial and park uses coexist. The idea of relocating industries in favor of a sanitized riverfront seems, to Kennedy, unnecessarily expensive and disruptive. "You're just moving the issue somewhere else," she said.

A series of "knot bridges"—parasitic pedestrian and cyclist paths suspended from existing concrete bridges—would bring people closer to the water and the river's edge.

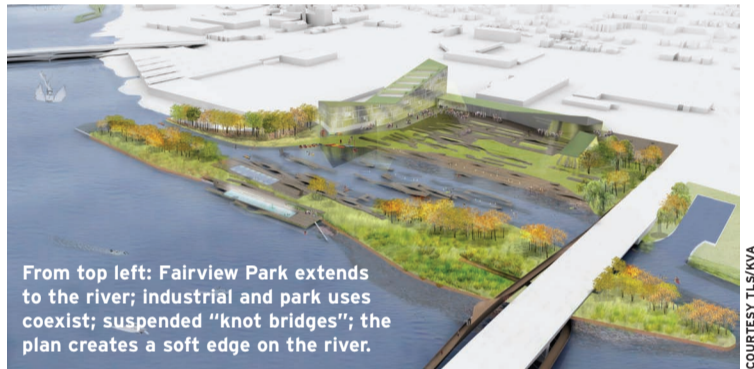
The team is also looking at innovative revenue generating

schemes like opportunities to pick fruit at orchards along the highway or downloadable smart phone applications with detailed analyses of wildlife and water conditions. Another possible scenario would extend the historic Fairview Park down to the river via a cap over the

highway, converting it into a green space for urban agriculture projects.

The design team expects to refine their proposal and zero in on specific sites, funding plans, and phasing strategies over the next four to six months.

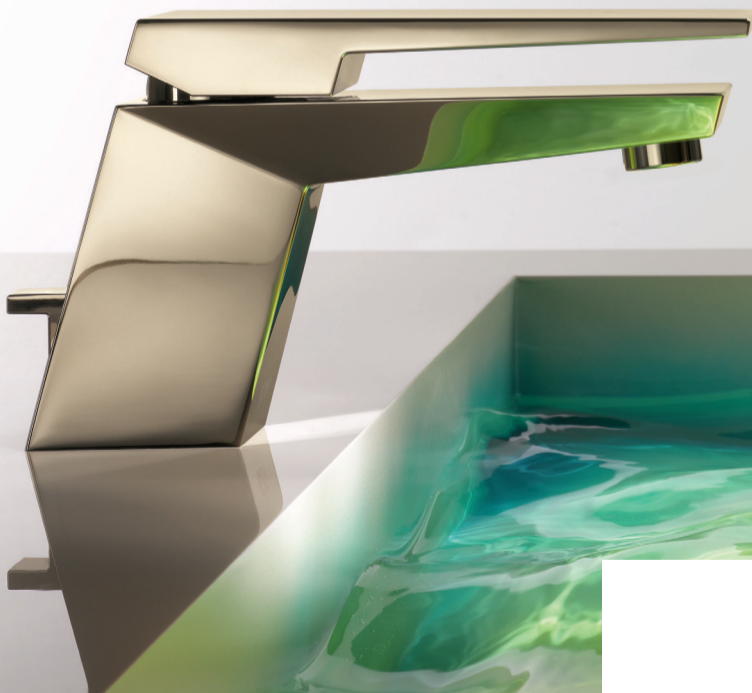
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From top left: Fairview Park extends to the river; industrial and park uses coexist; suspended "knot bridges"; the plan creates a soft edge on the river.

COURTESY TLS/KVA

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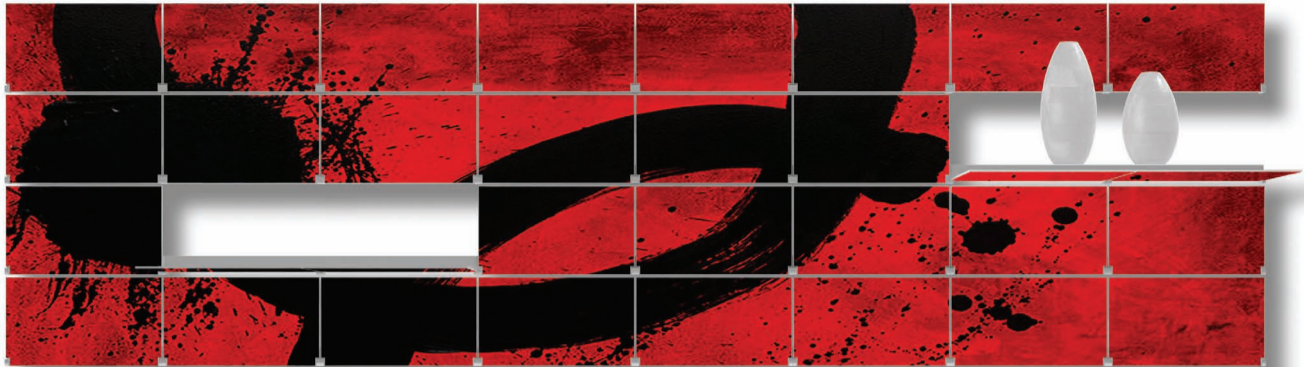
A faucet with sculptural qualities. A solitaire that impresses its environment with ever changing reflections of objects and colors through its facets and polygonal surfaces. SUPERNOVA was created by Sieger Design. Aloys F. Dornbracht GmbH & Co. KG, Köbbingser Mühle 6, D-58640 Iserlohn. To order a literature collection, please contact Dornbracht Americas Inc., 1700 Executive Drive South, Suite 600, Duluth GA 30096, Phone 1 866-818-3199, E-Mail literature@dornbracht.com, www.dornbracht.com.

THE ARCHITECT'S NEWSPAPER MARCH 9, 2011



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4



SHELF LIFE

DISPLAY SYSTEMS STAY FRESH WITH DESIGNS THAT ADAPT
BY JENNIFER K. GORSCHÉ

1 LATTEN SHELIVING SYSTEM ABR

Spanish furniture company ABR has turned its Latten stackable chair into a shelving system. Formed from six chairs and a frame of two horizontal and four colored vertical posts, the assembly is held together by transparent plastic zip ties. Colors of the vertical posts may be chosen by the client. www.abrproduccion.com

2 RIVELI SHELIVING LAKE & WELLS

Designed by Chicago-based Lake & Wells founder Mark Kinsley, Riveli is an adaptable shelving system for displaying art and objects. The units are composed of wall-mounted base kits and aluminum shelves, which pivot open and close with a resisted-drop movement and are customizable with interchangeable artwork, presentation surfaces, mirrors, or upholstery. www.rivelishelving.com

3 OBLIQUE BOOKCASE NOLEN NIU

The patent-pending Oblique Bookcase (and accompanying Oblique Tower) are designed to fit neatly together, allowing them to act as room dividers in a variety of spaces. Polished stainless steel feet prevent gloss-painted MDF or wood veneers from chipping, creating a discreet base for stability without compromising the look. The ¾-inch MDF bookcase and tower can be coated to match any color swatch or veneered with one of six wood options. www.nolenniu.com

4 VITA MDF ITALIA

MDF Italia's universal shelving system is made of square modules fitted with a variety of interchangeable shelves and cabinets, and includes an online design tool to find the best configuration. Mounted and legged designs are available with optional cable management for electronics. Made from MDF, modules are available in matte or white lacquer, with the matte option available in yellow, sand, and light blue. www.mdfitalia.it

5 STO CUBO GLOWS STO CUBO

To celebrate its tenth anniversary, STO CUBO commissioned Cologne light artist Regine Schumann to design two new versions of its modular shelving system. Available in black or un-dyed MDF with aluminum clips, the design features luminescent acrylic drawers that appear milky white then glow green or blue in the dark. A second version includes fluorescent acrylic drawers that glow neon green, orange, or red in daylight. Both are available in three formats with a maximum of 150 drawers each. www.sto-cubo.de

6 FRONT PAGE KARTELL

Rethinking the magazine rack, Kartell's Front Page takes its inspiration from a book's leaves blowing in the wind. Curved plastic forms a fan of shelves on which newspapers and magazines can be displayed or stored. The plastic is available in transparent crystal, smoke, yellow, pink, and red, or matte black or white. www.kartell.it

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WATER RECYCLING STANDARDS GROW LESS MURKY

GRAY AREAS

Protocols for gray water recycling could soon become much clearer for U.S. consumers. Working with product manufacturers who have found success in Europe and Asia, NSF International, the non-profit, non-governmental standard developer for product certification is likely to release new standards for gray water treatment systems sometime in the coming year.

The new standard, called NSF 350, would “establish minimum materials, design and construction, and performance requirements for onsite residential and commercial reuse treatment systems,” according to the organization’s web site. The standards would address residential systems that treat all wastewater from a home, in addition to those that treat only gray water from laundry or bathing.

That’s good news for companies like Hansgrohe, who is hoping to bring its Pontos AquaCycle 2500 system to the United States in the near future. Released last year in Europe, the system is designed to work mainly in 30 to 60-person residential buildings, offices, and hotels by treating about 500 gallons of gray water per day, as well as integrating rainwater and heat recovery systems. Though Pontos is in its second generation in Europe, “We have been hesitant to import it until we have a standard for the quality of the gray water,” said Lars Christensen, Hansgrohe’s director of product development. This hasn’t stopped the company from developing government-funded pilot projects in Virginia and California that will move forward with or without new standards.

With the NSF standard set to reach a ballot approval stage later this year and additional guidelines forthcoming from the International Code Council’s International

Green Construction Code, the stage will be set for a new gray water treatment market in the U.S. But will the systems take off in this country? Without the high water costs experienced by Europeans, consumers are more likely to focus on hygiene than anything else.

“People are a little hesitant—what happens if kids drop toys in it?” said Christensen. Though standards are written based on averages, the technology must account for deviations (you never know what people might pour down their sink), and systems must be able to shut down if high levels of contamination are detected. Though the European Pontos system doesn’t use chemicals, the company will have to add chloride treatment systems to units stateside as an additional safeguard, but, “It will be less chloride than you have in drinking water in the U.S.,” said Christensen.

Other precautions, like purple dye and special signage to indicate treated gray water, will also likely be put into place. “Manufacturers of PVC pipes already have a purple pipe ready to go,” said Craig Selover director of plumbing product technology for Masco R&D. Purple water wouldn’t be used for irrigation, but it would help consumers feel safer about allowing gray water back into their homes or businesses. “The second issue is local health authorities becoming comfortable and being able to approve the systems,” said Selover.

According to a report issued last year by policy analysis organization Pacific Institute, approximately 50 percent of water used by U.S. homes could be used for irrigation and toilet flushing. Though national legislation regarding gray water reuse is unlikely, nearly 30 states already have regulations for treating gray water before reuse. In 2009, California changed its plumbing code to allow installation of simple laundry and single-fixture systems without a permit, thus enabling licensed plumbers to work on new or existing systems in the state.

While other states where water is scarce could follow suit, the cost of water more than anything will determine whether gray water reuse becomes a lifestyle norm in the states. “I’m reading more and more about water utilities looking at changing rate structures in order to encourage conservation,” said Selover. “At this point, to add cost to the plumbing system in a house isn’t desirable—people are more likely to select a granite countertop. But I think that’s something that’s evolving.” **JKG**

AT DEADLINE

QUINN TRIES TO GET ALL ABOARD

Governor Pat Quinn has been playing matchmaker between O’Hare and Amtrak. The governor recently requested that Amtrak CEO Joseph Boardman start exploring the possibility of a nonstop service between Chicago’s Union Station and the airport. The creation of an express line would allow airport travelers to bypass the extended stop and go of the CTA Blue Line’s local. The ultimate goal: link Amtrak’s high speed Midwest Regional Rails System directly to O’Hare. Board in St. Louis, disembark in Paris.

BIKE BUFFER DEBUT

After committing \$45 million into the new Navy Pier Flyover, an overpass to accommodate pedestrians and cyclists, Chicagoans seemed to have developed the reputation as a bike-savvy public. At least the Feds sat up and took notice. The Chicago Department of Transportation recently received a \$3.2 million grant from the federal government toward testing a new bicycle path on Stony Island Avenue between 69th and 77th Streets. The extra-wide bike lane includes a barricade of concrete planters separating bikes from car traffic. The protected path is intended to address biker concerns about safety, and the mile-long tract, expected to open in 2013, will be treated as something of a pilot project. If all goes well, perhaps more of the substantial lanes will come to the city.



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THE IN CROWD

The year 2010 was no banner year for anything, but even with the sluggish economy some wonderful buildings opened, boasting innovative structural engineering, rich materials, and refined forms. Looking back at the year, we've selected some of the region's best projects, all in Chicago or by Chicago-based architects, and asked them to share the names of the collaborators, sources, and consultants that made these projects stand out.

Compiled by
Alan G. Brake,
Aaron Seward,
Linh Thoi,
and Cindy
Yewon Chun.

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"**Magnusson Klemencic Associates Engineers** were great to work with on the Columbia College Media Production Center. For being a single story building, there are a lot of structural concerns, and some pretty substantial foundations on a tight urban site with fairly sandy Lake Front soils." Margaret Cavanaugh, Studio Gang Architects

"**Elara Engineering** was instrumental in realizing the complex mechanical concepts of the Klarchek Information Commons." Devon Patterson, Solomon Cordwell Buenz

TOP:
LOYOLA UNIVERSITY
INFORMATION COMMONS
ELARA ENGINEERING
SOLOMON CORDWELL BUENZ

ABOVE:
GARY COMER
COLLEGE PREP
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UNIVERSITY OF MINNESOTA DULUTH CIVIL ENGINEERING BUILDING
HANSON STRUCTURAL PRECAST
ROSS BARNEY ARCHITECTS

BELOW LEFT: COLUMBIA COLLEGE, MEDIA PRODUCTION CENTER
KAWNEER STUDIO GANG

BELOW RIGHT: ENV RC ALUMINUM
VALERIO DEWALT TRAIN ARCHITECTS

KATE JOYCE STUDIOS



STEVE HALL/HEIDRICH BLESSING



BARBARA KARANT/KARANT ASSOC.

“RC Aluminum did wonderful work. Their perforated metal panels on the base of the EnV have a sculptural presence. The quality of the work is exceptional.”
Joe Valerio,
Valerio Dewalt Train

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local precast concrete manufacturer to work with. Collectively, we were able to achieve the look as well as performance we desired out of the precast panels. **Thermomass** in turn provided us with

thermal imaging post-construction to support the performance results.”
Kimberley A. Patten,
Ross Barney Architects

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Krueck & Sexton Architects



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TOP:
CLOUD APARTMENT
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ARCHITECTS

ABOVE:
OWEN HALL STUDENT
CENTER
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BELOW:
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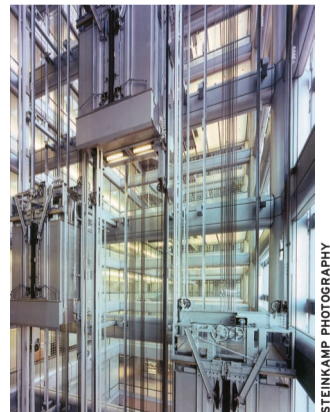
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MARCH 28 - 30
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DESIGN - BUILD FOR WATER/WASTEWATER
MARCH 30 - APRIL 1
2011

MARCH

WEDNESDAY 9
LECTURE
Shang Tiancheng
Ecotourism System
Carrying Capacity Based
on Stakeholder Interaction
11:45 a.m.

208 Old Music Hall
925 Bascom Mall
Department of Urban
and Regional Planning
University of
Wisconsin-Madison
Madison, WI
urpl.wisc.edu

SYMPOSIA
Construct Cincinnati 2011
5:00 p.m.
Sharonville Convention Center
11355 Chester Rd.
Cincinnati, OH
www.csincincinnati.org

Cleveland Engineering
Society 59th Annual
Design & Construction
Conference
7:00 a.m.
LaCentre Conference &
Banquet Facility
25777 Detroit Rd.
Westlake, OH
www.cesnet.org

FILM
A Girl is a Fellow Here:
100 Women Architects
in the Studio of
Frank Lloyd Wright
12:15 p.m.
Lecture Hall Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

THURSDAY 10
LECTURES
Nicholas Kalogeresis
The Challenges of
Historic Industrial Sites
12:00 p.m.
AIA Chicago
35 East Wacker Dr.
Chicago
www.aiachicago.org

Dhiru Thadani
The Language of
Towns & Cities
6:00 p.m.
Lecture Hall Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

SYMPOSIUM
Kid-Friendly Cities, Oh,
the Places You'll Grow!
4:00 p.m.
Dorsey & Whitney
50 South 6th St.
Minneapolis, MN
minnesota.uli.org

SATURDAY 12
LECTURES
Andrea Green
Outdoor Living:
Creating a Garden Room
10:00 a.m.
Morse Studio
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

John Mark Hertzberg
Author Talk: Frank Lloyd
Wright in Racine
1:30 p.m.
Lubar Auditorium
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee, WI
www.mam.org

Victoria Young
The Mid-Twentieth-Century
Church: Medieval
Modernism?
2:00 p.m.
Pillsbury Auditorium
Minneapolis Institute of Arts
2400 3rd Ave. South
Minneapolis, MN
www.artsmia.org

WENESDAY 16
LECTURE
Jonathan Boyer, Chris Dillion
Harper Court and the New
53rd Street
12:15 p.m.
Lecture Hall Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

THURSDAY 17
LECTURE
Kara Broderick
Glazing in Green Building
12:00 p.m.
Chicago Bar Association
321 South Plymouth Ct.
Chicago
www.aiachicago.org

FRIDAY 18
LECTURE
Architecture in Art
12:00 p.m.
Gallery 100
Art Institute of Chicago
111 South Michigan Ave.
www.artic.edu

SUNDAY 20
WITH THE KIDS
Busy Buildings
11:00 a.m.
Chicago Architecture
Foundation
224 South Michigan Ave.
caf.architecture.org

TUESDAY 22
SYMPOSIUM
Don't Let Green
Design Cause Red Ink
8:00 a.m.
AIA Kansas City Office
1801 McGee St., Ste. 100
Kansas City, MO
www.aiakc.org

WEDNESDAY 23
LECTURES
Alfonso Morales
The Wicked Opportunity
11:45 a.m.
208 Old Music Hall
925 Bascom Mall
Department of Urban
and Regional Planning
University of Wisconsin-
Madison
Madison, WI
urpl.wisc.edu

Matali Crasset
Hyperlinks:
Architecture and Design
6:30 p.m.
Fullerton Hall
Art Institute of Chicago
111 South Michigan Ave.
www.artic.edu

Jon Heinert, Mark Weber
Wheeler Kearns Architects:
Recent Work
12:15 p.m.
Lecture Hall Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

TRADE SHOW
International Conference
on Sustainable Design &
Construction
Hyatt Regency Crown Center
2345 McGee St.
Kansas City, MO
www.aiaks.org

THURSDAY 24
LECTURE
James Wolfinger
It Was Nothing Short of War:
Street Railways and the
Spread of Class Conflict in
Early 20th Century
Philadelphia
5:30 p.m.
Chicago History Museum
1601 North Clark St., Chicago
www.chicagohistory.org

Bernhard Mendes Burgi,
Charles Ray
A Conversation with
Charles Ray on Hinoki
6:00 p.m.
Fullerton Hall
Art Institute of Chicago
111 South Michigan Ave.
Chicago
www.artic.edu

Carol Richard
Madison's Ross Street House:
Wisconsin's First LEED
Platinum Home
7:00 p.m.
Monona Terrace Community
& Convention Center
1 John Nolen Dr.
Madison, WI
www.mononaterrace.com

Emily Pilloton
Planet Indy: Emily Pilloton on
Designing Social Impact
7:00 p.m.
Indianapolis Museum of Art
4000 Michigan Rd.
Indianapolis, IN
www.imamuseum.org

SYMPOSIUM
2011 APA Illinois
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Microtel Inn and Suites
200 South 3rd St., Quincy, IL
www.ilapa.org

WEDNESDAY 30
LECTURE
Robert F. Gatje
What Makes Great Public
Squares?
12:15 p.m.
Lecture Hall Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

THURSDAY 31
LECTURE
Tobias Putrih
6:00 p.m.
Columbus Auditorium
School of the Art Institute of
Chicago
280 South Columbus Dr.
www.saic.edu

APRIL

FRIDAY 1
LECTURE
Thomas Leeser
Spring 2011 Lecture Series
6:00 p.m.
Gallery 1100 A+A
845 West Harrison St.
School of Architecture
University of Illinois at Chicago
Chicago
www.arch.uic.edu

WEDNESDAY 6
LECTURE
Bruce Comiske
Creating a World Class
Hospital by Engaging the
City of Chicago
12:15 p.m.
Lecture Hall Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

EVENT
International Downtown
Association Spring
Conference: Policy's Role in
Shaping Places
Palmer House Hilton
17 East Monroe St., Chicago
www.ida-downtown.org

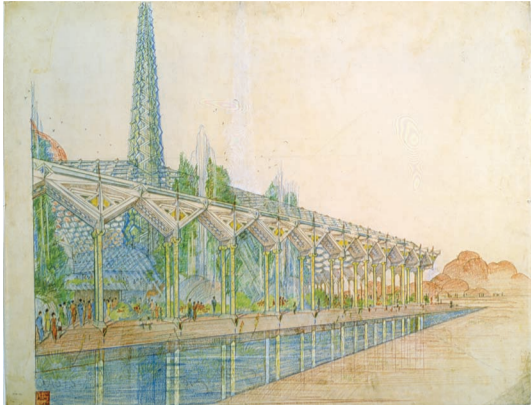
THURSDAY 7
SYMPOSIUM
AIA Indiana Technology
Symposium
1:00 p.m.
Mavris Arts & Event Center
121 South East St.
Indianapolis, IN
www.aiaindiana.org

SATURDAY 9
LECTURE
Jen Masengarb
What Style Is It and Why?
Residential Architecture in
Chicago
9:00 a.m.
Morse Studio
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org

EXHIBITION OPENING
Monet's Water Lilies
The Nelson-Atkins Museum
of Art
4525 Oak St., Kansas City, MO
www.nelson-atkins.org

TUESDAY 12
LECTURE
Brady Roberts
Gallery Talk: Frank Lloyd
Wright: Organic Architecture
for the 21st Century
1:30 p.m.
Baker/Rowland Galleries
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee, WI
www.mam.org

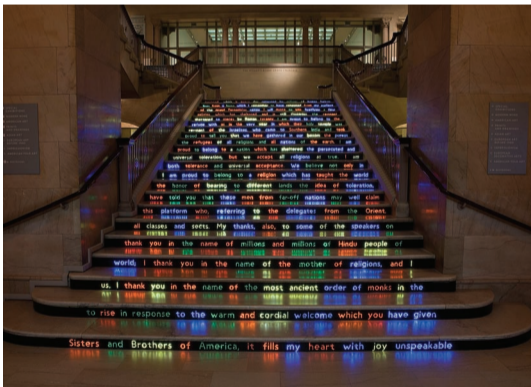
WEDNESDAY 13
LECTURE
Paula Lupkin
Chicago, New York, and the
Invention of the YMCA
Building
12:15 p.m.
Lecture Hall Gallery
Chicago Architecture
Foundation
224 South Michigan Ave.
Chicago
caf.architecture.org



COURTESY MILWAUKEE ART MUSEUM

FRANK LLOYD WRIGHT:
ORGANIC ARCHITECTURE FOR THE 21ST CENTURY
Milwaukee Art Museum
700 North Art Museum Dr.
Milwaukee, WI
Through May 15

Architect Frank Lloyd Wright is the single subject of the Milwaukee Art Museum's new exhibit. *Organic Architecture for the 21st Century*, which celebrates the 100th anniversary of Taliesin, Wright's Spring Green home and studio, also marks the debut of 33 never before seen drawings by the Wisconsin native. The show implores visitors to take a fresh look at Wright and his works, both built and unrealized, and how he envisioned architecture as something that had an essential relationship to context, time, and the people who lived or worked there. Sustainability, which we often think of as a 21st century innovation, is in keeping with many of Wright's designs, especially those for a newly suburban America, including the outdoor arcade for the proposed Arizona State Capitol, Phoenix (above). *Organic Architecture for the 21st Century* explores the idea that the famously outspoken architect was a visionary who foresaw trends including the use of mass produced materials, utilization of natural light, and attention to the surrounding environment. In addition to covering his major works, like Fallingwater, the Johnson Wax factory, and the Unity Temple, the exhibit also showcases plans for Living City, a culmination of Wright's work and his utopian vision for suburbia.



COURTESY ART INSTITUTE

JITISH KALLAT: PUBLIC NOTICE 3
Art Institute of Chicago
111 South Michigan Ave.
Chicago
Through May 1, 2011

Public Notice 3 marks the American debut of contemporary Indian artist Jitish Kallat. Situated in the Grand Staircase of the Art Institute's main building, designed by Boston architecture firm Shepley, Rutan and Coolidge in 1893, this site-specific installation marks two key events that each occurred on September 11th. Kallat frames both events—the First World Parliament of Religions in 1893 and the terrorist attacks at the World Trade Center and the Pentagon in 2001—as a comment on religious tolerance, or intolerance. The artist highlights a speech given by Swami Vivekananda at the parliament, which was held in Chicago in conjunction with the 1893 Columbian Exposition where the Hindu leader made an appeal for religious tolerance on a global scale. That speech was given in what today is the Institute's Fullerton Hall, located adjacent to the staircase, giving the LED displays of Vivekananda's words that playing out on the risers a physical and historical connection to the space. Kallat programmed the text—which implored the audience to have tolerance for their fellow humans—to appear in the colors of the Department of Homeland Security's by now familiar color-coded alert system developed after the 2001 attacks.



If you came of age architecturally in the 1970's like I did, you deeply believed in the power of design to fix the world's woes. But somewhere, between the stair details requests for information, and client presentations your chosen profession became...

a job. *The Power of Pro Bono*, rediscovers some sense of the idealism that was the reason so many of us chose to be architects in the first place.

The book examines with illustrations the results of Public Architecture, the non-profit Cary once ran, which

encourages architects to consider performing pro bono design work. Both Cary and John Peterson, founder of Public Architecture, have penned an opening pair of essays that compellingly explore the concept of pro bono. If you read nothing but

those two essays, you'd have enough ideas to cause you to reexamine your own place in the profession.

The heart of the book, forty stories of completed pro bono projects, is a collection of photographic enticement and prose engagement. Not



only do we see these projects well photographed, but also we get the thoughts of the architects and clients in the accompanying text. How often do clients get to talk directly to the design community about their building project?

The projects, spanning the range of building types, are located across America and were designed by both large and small firms. The 39571 Project, with its broad sweeping roof overhangs designed by SHoP Architects in Katrina-torn Mississippi, is reminiscent of the great practitioner of social architecture, Samuel Mockbee. Fans of Bay Area architect David Baker will find his acclaimed Tassafaronga mixed-use housing project in Oakland designed for Habitat for Humanity. Big firms like Gensler are here as well: their KIPP Academy Campus in Houston exhibits an industrial aesthetic not normally expected from the company.

Implied is the idea that the architecture profession should be making a positive contribution to society at

large. While on its surface that is not a radical concept, the history of building and urban design in America is rife with examples of negative impacts. One would be hard-pressed to think of a more destructive series of projects than the Urban Renewal of the 1950's and 60's with its Pruitt-Igoue's and Cabrini-Green's.

Cary has not given us a definitive answer to how architects can achieve greater purpose and meaning in our professional practice. In an era where climate change, deep recession, and high unemployment reign, we will be expected to answer how we, as designers, builders, and planners, will shape home, neighborhood, city, and country for the greater good. The final answers are not in this book; what is found within its pages are the questions and glimpses from forty architects and clients who are doing some of the work that will be necessary for our future.

GEORGE CALYS IS AN ARCHITECT AND WRITER LIVING IN SAN FRANCISCO.



Chinese Wallpaper

Urban China: Informal Cities
Museum of Contemporary Art Chicago
200 East Chicago Avenue
Through April 3

Urban China: Informal Cities is an unconventional offering for the Museum of Contemporary Art, because it isn't an exhibit of paintings, sculpture, or works on paper, though it has more than a little in common with Bruce Mau's similarly "non-art" exhibit *Massive Change*, which was on view at the museum in 2007.

But if purists dismiss it on the basis that it doesn't present "art" the way we're used to thinking about it, they'll be missing a fascinating experience. While not easily digested, the show presents a picture of urban planning as a collaborative process—created by both official governmental bodies and urban dwellers themselves. It's all viewed through the prism of China, which has urbanized in recent decades at a rate unprecedented in history.

All of the material in the show is drawn from *Urban China* magazine, which published from 2005 to 2010 under the guidance of Chinese architect/planner Jiang Jun (now Rem Koolhaas' China

representative). MCA Associate Curator Tricia Van Eck describes the magazine as a "global think tank for artistic production and urban activism" that provided a vehicle for exploring "where and how we live."

Largely composed of text with accompanying graphics and a few representational objects, the centerpiece of the exhibition is a wallpaper dominated by a chronology of urban planning and development in China. According to Van Eck, it's "a physical manifestation of the magazine's pages, exploded into three dimensions."

The wallpaper's chronology identifies trends and movements with numbered segments, each featuring color-coded sections representing parallel developments at the formal—that is officially-sanctioned—and informal levels, which acted as countervailing forces that propelled urbanism forward. Some of the pairings are more than a bit opaque. The whole show, in fact, is all a little confusing and genuinely

daunting in its density. There's an astonishing amount of material to absorb, and it demands a lot of attention, but it's well worth the time and effort.

For the Chicago presentation of the show (it previously appeared at New York's New Museum and LA's Hammer—MCA's collaborators in the Three M Project, the sponsors of the exhibit), *Urban China* invited Iker Gil of Chicago's MAS studio to create a history of Chicago's growth.

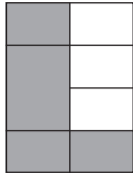
In addition to computer kiosks that allow the visitor to peruse thousands of images that appeared in the magazine, there's also an interactive feature in which visitors are encouraged to leave comments on sheets of lined paper that are tacked up to the wallpaper. From the sheer volume of comments, it's clear that those who have seen the show have embraced the notion of urban planning as a reactive, interdisciplinary endeavor.

PHILIP BERGER IS A FREQUENT CONTRIBUTOR TO AN.

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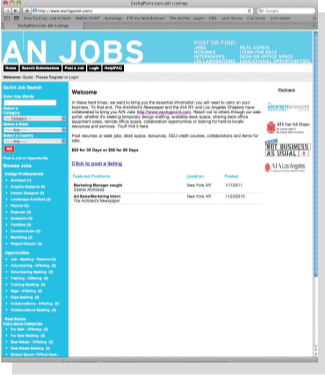
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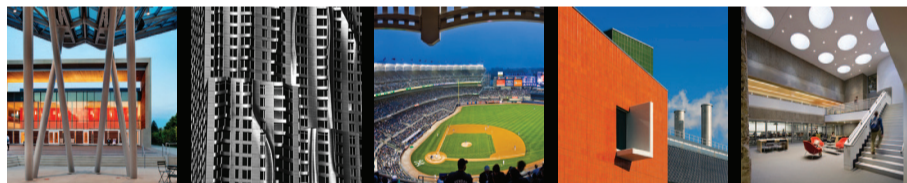
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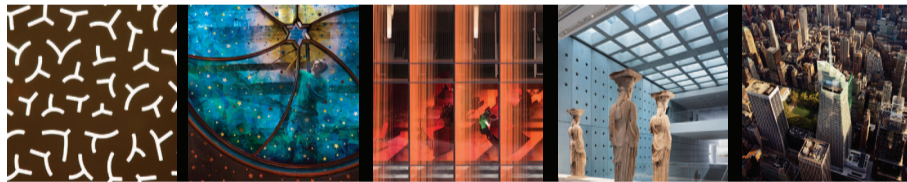


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PETER EISENMAN AND MICHAEL WANG ARGUE THE CASE FOR LATENESS

COURSE CORRECTION



ROLAND HALBE

The received history of architecture is marked by ruptures, moments when architecture fundamentally changes in response to—or in the service of—new cultural paradigms, such as classical high styles, or mannerist manipulations of these styles. In the first category falls the whole history of the avant-gardes, their social and aesthetic goals, as well as their formal innovations. In the last century, the distilled clarity of high modernism—the century’s high style—gave way to a formalism devoid of a social ideology and tending toward the eccentric forms of the latter half of the twentieth century. History often overlooks, however, those moments in which there is *neither* a recognizable avant-garde, nor a reigning high style.

It is possible that this model of linear, historical evolution can be problematized by other temporal models. Following on the observations of Edward Said and Theodor Adorno, one such temporal model might be described as “lateness.” While Said and Adorno cite lateness as a “style,” it might also begin to structure an understanding of those temporal disturbances lodged within reigning artistic paradigms. Lateness, then, acts as a critical consciousness which allows one to choose and eliminate certain strategies. It is not possible to use lateness per se as a design strategy. It is rather a consciousness allowing the selection of one strategy over another.

There seem to be two ways to think lateness: First, as a moment in time, in that late work confronts the impossibility of unproblematically translating any present, any spirit of an age, into forms of art; Second, as in Said and Adorno’s sense, a late style describes those works of the aging artist which, often following a lifetime of

virtuoso production, refuse the formal clarity of earlier work and court, instead, discordant multiplicity and irresolution. Unlike the work of the young artistic genius, a messenger of the *zeitgeist*, the works of the late artist appear out of time, resisting the call for spectacular form and coherent meaning.

This resistance to any present moment carries implications outside the oeuvre of the individual artist. Lateness (as opposed to “late style”) suggests not only the broader, disciplinary dimension to this mode of temporal resistance but also posits an internal structural dimension. Thus, more than a style, lateness signals the latent presence of a deep temporal disjunction within any artistic paradigm. While a “late work” might appear at any given historical moment, it is at those moments during which a dominant paradigm begins to lose its structural tenability that lateness emerges not as an aberrant artistic style, but as a capacity to register the contradictions within that paradigm.

This is not a shift away but rather an extreme form of allegiance to this paradigm in all its contradictions. Accompanying an apparent exhaustion of formal ingenuity, a late work resists the drive for novelty and insists, instead, on continuing to define the rules and limits of disciplinary. In one sense, lateness prolongs a project for artistic autonomy, and yet, because of its drive to extend an idea to its limits, lateness discovers a project’s fundamental insufficiency, a critique within a critique, as it were.

The project of autonomy is crucial for understanding lateness as a possible internal disciplinary phenomenon. Said describes the capacity to “endure ending in the form of lateness but *for itself*, its own sake, not as a preparation for or obliteration of something else.”

This autonomous mode of a late work, its existing primarily “for itself,” determines its displaced temporality. The autonomous work of art obeys its own internal set of rules and inaugurates an internal time apparently at a remove from historical time. Lateness frustrates the *zeitgeist*.

The critical possibilities inherent in lateness are especially pertinent today, when the very real collapse of disciplinary concerns into the concerns of the market and the political effects of mass media threaten to overwhelm the specificity of architectural or artistic criticism. In fact, there is a direct correlation between a temporal (present) lateness and the rise of the influence of mass media. Viewed from an historical perspective, the discipline of architecture *itself* seems to be in a moment of lateness. For architects in the ‘60s and ‘70s, for whom the project of autonomy served as the touchstone for a critical architecture that would discover a program ripe for deconstruction, the destabilizing effects of such critiques also inspired far less sober explorations, jump-starting the architectural appetite for splintering, serpentine, anamorphic, and parametric expressionism which exists today.

Architecture has given way to Design. Design, in this context, is seen as a *surplus* cost put into any system of capitalist production. Architecture, on the other hand, is an *excess*, existing outside of any system of production. This is a crucial distinction. As a surplus, design propagates the endless and expansive pursuit of novel forms devoid of critical content. To adapt the language of Robert Venturi and Denise Scott Brown, the reigning building type today is that of the “hyper-duck.” That is, branding has overcome one-to-one legibility. This leads to a politics of media where the marketing of

Rooftop as terrain at Eisenman’s City of Culture of Galicia, Santiago de Compostela, Spain.

a work becomes more important than the work itself. As Alejandro Zaera-Polo argued in “The Politics of the Envelope,” in a recent issue of *Log*, “The contemporary city is built for corporations run by administrative boards for multinational shareholders’ interests.... How does one construct the face of the faceless?” Contemporary architecture already seems to meet these new demands for a mutable iconicity. New methods of “non-hierarchical” facade design, such as parametric processes, only make apparent the latent potentials for architecture’s geometric development to produce infinitely variable forms. How does one choose? What are the operative value systems?

This apparent assimilation to a program of product design, also inflates the field of operations internal, now, to design. As the media politics of consumer legibility become the dominant mode for constructing and perceiving the built environment, little remains today that is not designed. The naming of an object, its perceptive and aesthetic availability, accords with its exchange value. The result: the drive for aesthetic innovation, originating as an aspect of an hermetic formalism, assumes an ever greater relevance to all spheres of human production.

What is the difference between a hermetic formalism and lateness—innovation for its own sake rather than a critique of that very same formalism? The very expansion of design effects a sealing off of that which constitutes non-design. This process both complements and parallels the operations of an increasingly autonomous—and pervasive—system of capital. Late capitalism describes the annexation of the political, social, and aesthetic by relations of exchange. The proliferation and intensification of these relations constitutes an ever-expanding and auto-generative field of operations: an autonomy of the market.

While every autonomy is premised on a disavowed heteronomy, late capital, as a program of expansion and, also, integration, subsumes this difference within its very self-sufficiency. If the internalization of difference is at the origin of any project of autonomy, then architecture, like other autonomous projects, has co-opted the market’s demand for novelty as coextensive with an autonomous practice of formal generation and experimentation. Of course, the assertion of architecture’s autonomy and the autonomy of the marketplace are not, necessarily, entirely discrete.

The one does not preclude any relation to, or even overlap with, the other. Rather, the very “outside” on which autonomy depends has been demolished: “Alles ist Architektur,” declared architect Hans Hollein in 1968. The proponents of architecture’s autonomy in the 1970s believed in quite the reverse, that architecture’s autonomy constituted a closed linguistic system that could be clearly distinguished from other artistic modes. Both proved feeble in face of the recent decline.

If there are two versions of autonomy, there are also two modes of lateness. First, there is an expansive autonomy, the autonomy of the marketplace and of design, and second, an internally-organized autonomy, the autonomy of language and of an embattled “architecture.” The former subsumes its other (with exteriority or impurity), while the latter discovers this difference *within* its very originality. The philosopher Jacques Ranciere has suggested that “a form of autonomy is always at the same time a form of heteronomy.” This coincidence of autonomy and heteronomy is nowhere as evident as in the contemporary aesthetic order. In his *Aesthetics and Its Discontents*, Ranciere writes: “For aesthetic autonomy is that of an art where there is no border separating the gesture of the painter devoted to high art from the performances of the acrobat devoted to amusing the people, none separating the musician who creates a purely musical language from the engineer devoted to rationalizing the Fordist assembly line.”

Architecture’s untimeliness in this current sense is not so much a reflection of a change in times, of styles, of the relation of the artwork to divine or state power—or even, in a reductive sense, the changing relationship of architecture to capital—so much as it is an effect of the stuttering discrepancies of architecture’s internal mechanisms, which, it is being argued, are exposed by a model of lateness.

The abolition of the time of experience in the modernist plan (the plan as the instantaneous reading of space) underpinned a modernist architectural autonomy. The current degradation of the plan—no longer the site of radical architecture—corresponds with the disruption of a modernist architectural temporality. And while the ascendancy of the architectural surface represents contemporary architecture’s dominant mode, late work continues the unfolding of a modernist temporality.

PETER EISENMAN IS THE PRINCIPAL OF EISENMAN ARCHITECTS; MICHAEL WANG IS A NEW YORK-BASED CRITIC.



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